1998-99

UNIVERSITY OF TORONTO 99

FACULTY OF MUSIC

presents

CANADIAN SHOWCASE

Featuring

MacMillan Singers
Wayne Strongman, conductor

& Guest choir

The Elmer Iseler Singers

Saturday, November 7, 1998
8:00 p.m.
MacMillan Theatre
$10/5

CANADIAN SHOWCASE

WAYNE STRONGMAN, CONDUCTOR

Saturday, November 7, 1998 at 8:00 p.m.

MacMillan Theatre

PROGRAMME

MACMILLAN SINGERS AND THE ELMER ISELER SINGERS

HEALEY WILLAN	**Gloria Deo per Immensa Saecula (1952)**
RUTH WATSON HENDERSON	**Gloria from Missa Brevis (1976)**
CHAN KA NIN	**Ave Maris Stella (1995)** *Eldon Ng, piano*
DEREK HOLMAN	**Make we Joy Now (1964)**
JOHN BECKWITH	**Sharon Fragments (1966)**
CHRISTOS HATZIS	**Hiermos (1995)** *Daniel Bard, violin; Max Mandel, viola; Simon Fryer, cello; Clare Scholz, oboe d'amore; Julia Seager, harp*

- INTERMISSION -

MACMILLAN SINGERS

HARRY FREEDMAN	**3 Songs from Shakespeare (1971-72)** Blow Blow thou Winter Wind O Mistress Mine The Wind and the Rain
R. MURRAY SCHAFER	**Felix's Girls (1979)** *Andrew MacBean, Stage Director*

MACMILLAN SINGERS AND THE ELMER ISELER SINGERS

HARRY FREEDMAN	**1838 from *Blue, Green & White* (1983)** *Ross MacIntyre, bass; Tom Eliosoff, guitar; Mark Adam, Ian Gibson, Dean Pomeroy, David Simpson & Colin Webster, percussion.*

about the artists

As Founder and Artistic Director of Tapestry Music Theatre, **WAYNE STRONGMAN** has championed the work of Canadian writers and composers for almost twenty years. He has served as Music Director for many notable Tapestry productions, including Atom Egoyan & Rodney Sharman's chamber opera *Elsewhereless* in Toronto and Ottawa, the award-winning *Nigredo Hotel* by Nic Gotham and Ann-Marie MacDonald, *No No Miya* by Rudolf Komorous, *Passion* by Stephen Sondheim, and the multi-award-winning *Still the Night* by Theresa Tova. Frequently chosen to conduct the premiere of new vocal works for CBC Radio, he directed the Canadian premiere of the Gorecki *Miserere* at the Glenn Gould Studio and this past spring conducted the world premiere of *Kyrie*, a new choral work by Christos Hatzis, for Rosedale United Church, Toronto and for the CBC at the Kitchener-Waterloo Symphony's *Open Ears Festival*.

JOHN BECKWITH, born 9 March, 1927 in Victoria, British Columbia, studied piano and sang in church choirs there before coming to Toronto in 1945 on a Royal Conservatory scholarship to study piano with Alberto Guerrero. He studied composition 1950-51 in Paris with Nadia Boulanger and holds Mus.B. (1947) and Mus.M. (1961) degrees from the University of Toronto, where his teachers included John Weinzweig. Appointed special lecturer part-time in the Faculty of Music, University of Toronto, in 1952, he became a full-time lecturer in 1955 and remained with the faculty, becoming a full professor in 1970 and serving a term as dean 1970-77. When the faculty inaugurated its Institute for Canadian Music in 1984, he was appointed its first director, and first holder of the Jean A. Chalmers professorship in Canadian music. He retired in 1990 in order to devote more time to composition. His over 100 compositions cover stage, orchestral, chamber, solo and choral genres. While some works explore more general 20th century concerns such as serial and collage constructions, spatial and mime elements, or the use of text-vocables, much of Beckwith's music connects with historical or regional themes of Canada. Beckwith holds honorary doctorates from four Canadian universities, was recipient of the Canadian Music Council's annual medal in 1972 and "Composer of the Year" citation in 1984, as well as the Toronto Arts award for music in 1995 and the Diplome d'honneur of the Canadian Conference of the Arts in 1996. In 1987 he was named a member of the Order of Canada.

Winner of Juno Awards for Best Classical Composition in 1993 and the Jean A. Chalmers Awards for Musical Composition in 1996, **CHAN KA NIN**'s music has been performed by major ensembles from across the country. His international awards include Béla Bartók International Composers' Competition, Barlow International Competitions, International Horn Society Composition Contest, and Amherst Saxophone Quartet Composition Competition. Chan was born in Hong Kong and moved with his family to Vancouver in 1965. At the University of British Columbia he studied composition with Jean Coulthard. After graduation he continued studying composition with Bernhard Heiden at Indiana University where he obtained his Master's and Doctoral degrees in music. Since 1982 he has been teaching theory and composition at the University of Toronto. In October 1998 his orchestral work, *Memento Mori*, was performed by the Toronto Symphony Orchestra in three performances. In the 1998-99 season, three of his works will receive world premieres: *Gibora*, a viola concerto for Rivka Golani and the Kingston Symphony, *Refuge*, a double concerto for flutist Robert Cram, English horn player Lawrence Cherney and the CBC Vancouver Orchestra, and a choral work for 2 choirs and the Scarborough Philharmonic Orchestra.

HARRY FREEDMAN, O.C., was born in Poland in 1922 and came to Canada with his family when he was three. His early training was as a visual artist but during his teens he developed an interest in jazz which soon spread to classical music. At eighteen, he made the break and began studying clarinet. After four years in the

RCAF during the war, he came to Toronto to study oboe with Perry Bauman and composition with John Weinzweig at the Royal Conservatory of Music. The following year he joined the Toronto Symphony Orchestra as its English horn player, a post he held for 24 years until he resigned in 1970 to devote his full time to composing. Apart from brief periods with Aaron Copland and Olivier Messiaen (Tanglewood, 1949) and Ernst Krenek (Toronto, 1953), the 5 years he spent with Weinzweig were the extent of his formal studies in composition. Freedman is one of Canada's most frequently performed composers. His output consists of some 175 compositions, including 3 symphonies, 9 ballets, 2 hour-long stage works, as well as various works for orchestra, choir, chamber groups, and much incidental music for stage, TV and film. He is a founding member of the Canadian League of Composers (president, 1975-78) and of the Guild of Canadian Film Composers. In 1967, he was chosen to represent Canada at the 2nd Festival of Music of the Americas and Spain in Madrid, where his First Symphony was performed. In 1970 he won the Etrog (now called the Genie) for best music in a feature film at the Canadian Film Awards. And in 1984 he was appointed an Officer of the Order of Canada. Freedman remains one of a handful of composers who earn their livelihoods solely from their music. His wide experience in all musical fields has enabled him to write in many different idioms, all of which have contributed to and are recognizable in his musical style.

Born in Greece, educated in the United States and a Canadian citizen since 1985, award winning composer CHRISTOS HATZIS is "one of the most important composers in Canada" (International Musician). He is the recipient of the 1998 Jean A,. Chalmers National Music Award for his composition *Nunavut*, the 1996 (Governor General) Jules Legér Prize for *Erotikos Logos* and the 1996 Prix Italia Special Prize for *Footprints in New Snow* (the first time this prestigious broadcasting award went to a Canadian composer) and the 1998 Prix Bohemia Special Prize for the same work. He has composed major works for all media and is the recipient of numerous commissions from some of the best known artists in Canada and abroad. Christos' works are "brilliant, complex, and intellectually and emotionally challenging but [they] touch the heart of the average listener." His music has been featured in many international festivals, and is broadcast regularly by CBC and foreign networks and is frequently performed worldwide. Compact disc recordings of his works are available on Sony, Naxos, Marquis, CBC and Centrediscs labels. Recent and upcoming projects include the premiere of *Confessional* by Shauna Rolston and the CBC Vancouver Orchestra, the Millennium Project for the European Broadcasting Union, a string quartet for the St. Lawrence Quartet, choral works for the Elmer Iseler Singers, the Toronto Chamber Choir and the Amadeus Choir and an hour-long multimedia work for Jean Stilwell, the Gryphon Trio and media artist Jacquese Collin of the Robert Lepage group to premiere in the year 2000. In addition to composing, Christos teaches full-time at the Faculty of Music, University of Toronto.

RUTH WATSON HENDERSON was born in Toronto in 1932. She studied piano with Viggo Kihl, Alberto Guerrero, and Hans Neumann and composition with Oskar Morawetz, Richard Johnston, and Samuel Dolin. After completing her Associate of the Royal Conservatory of Toronto (gold medalist) and Licentiate of the Royal Conservatory of Toronto, she continued her studies in New York at the Mannes College of Music. Returning to Canada in 1954, she was active for many years as a concert pianist, with frequent appearances on the CBC and as a soloist with many Canadian orchestras. In 1968 she became the accompanist for the Festival Singers of Canada and toured with them frequently in Canada and abroad. During this period, she began writing choral music and her Missa Brevis, written in 1976 and dedicated to Elmer Iseler and the Festival Singers, has become one of the most frequently performed works in Canadian choral literature. She has written commissioned works for the Guelph Spring Festival, the Alliance of Canadian New Music Projects, the Oriana Singers, the Toronto Children's Chorus, the Ontario Youth Choir, and several Canadian churches. In addition, many of her choral compositions are published and performed internationally. Currently on the faculty of the Royal Conservatory of Music in Toronto, Henderson continues a multi-faceted career as composer, teacher, pianist, and

text & translations

Healey Willan, Gloria Deo per Immensa Saecula 1952

Gloria Deo per immensa saecula
Sit tibi nate decus et imperium
honor, potestas, sanctoque spiritui
Sit trinitati salus individuae per
infinita saeculorum saecula.

Glory to God through ages that have never end;
To Thee, O Son, be everlasting might, and praise,
And power and honour to to the Holy paraclete;
And to the Undivided Perfect Trinity
Laud through the endless ages of eternity.

Ruth Watson Henderson, Gloria, Missa Brevis 1976

Gloria in excelsis Deo
et in terra pax hominibus
bonae voluntatis.
Laudamus te, benedicimus te,
Adoramus te, glorificamus te.
Gratias agimus tibi
propter magnam gloriam tuam.
Domine Deus, Rex coelestis
Deus Pater omnipotens.
Unigenite Jesu Christe
Domine Deus, Angnus Dei, Filius Patris
qui tollis peccata mundi, miserere nobis.
Suscipe deprecationem nostram
qui sedes ad dexteram Patris,
miserere nobis.
Quoniam tu solus sanctus,
tu solus altissimus, Jesu Christe.
Cum Sancto spiritu in Gloria Dei Patris,
Amen.

Glory to God in the Highest
and on earth peace to men
of good will.
We praise you, we bless you,
we adore you, we glorify you.
We give thanks for
Thy great glory.
Lord God, King of Heaven,
God the Father almighty.
Only begotten Son, Jesus Christ.
Lord God, Lamb of God, Son of the Father
Who takes away the sins of the world, have mercy on us,
receive our prayer
who sits at the right hand of the Father
have mercy on us.
For Thou only art holy,
Only Thou art most high, Jesus Christ.
With the Holy Spirit in the glory of God the Father,
Amen.

Chan Ka Nin, Ave Maris Stella, (text; St. Bernard of Clairvaux, Cisterian monk 1090-1152)

Ave, maris stella
Dei Mater alma,
Atque semper Virgo
Felix caeli porta.

Hail, Star of the Sea
Loving Mother of God
And Virgin immortal,
Heaven's blissful portal!

Sumens illud Ave
Gabrielis ore,
Funda nos in pace,
Mutans Evae nomen.

Receiving that "Ave"
From the mouth of Gabriel,
Reversing the name of "Eva"
Establish us in peace.

Solve vincla reis,
Profer lumen caecis
Mala nostra pelle,
Bona cuncta posce.

Break the chains of sinners,
Bring light to the blind,
Drive away our evils,
And ask for all good things.

Monstra te esse matrem,
sumat per te preces,
Qui pro nobis natus
Tulit esse tuus.

Show thyself to be a mother,
That, through thee,
He may accept our prayers,
He, who born for us, Choose to be your son

Virgo singularis,
Inter omnes mitis,
Nos culpis solutos,
Mites fac et castos.

O incomparable Virgin,
Meek above all others,
Make us, freed from our faults
Meek and chaste.

Vitam praesta puram,
Iter para tutum,
Ut videntes Jesum,
Semper collaetemur.

Keep our life pure,
Make our journey safe,
So that , seeing Jesus,
We may rejoice together forever.

Sit laus Deo Patti,
summo Christo decus,
Spiritui Sancto
Tribus honor unus.
Amen.

Let there be praise to God the Father,
And glory to Christ the most High,
And to the Holy Spirit,
And to the Three be one honour.
Amen.

Derek Holman, Make We Joy Now, (Christmas Carol, text ca. 1450 C.E.)

Make we joy now in this feast *In quo Christus natus est: Eya!*
A Patre unigenitus Through a maiden is come to us:
Sing we of him and say, 'Welcome *Veni Redemptor gentium'*
Agnoscat omne seculum. A bright star made three Kingès come,
For to seek with their presents *Verbum supernum prodiens*
A solis ortus cardine, So mighty a Lord was none as he:
For our kind he hath giv'n peace, *Adam parens quod polluit:*
Maria ventre concipit, The Holy Ghost was ay her with:
In Bethlehem yborn he is, *Consors paterni luminis,*
O lux beata, Trinitas! He lay between an ox and ass,
Of mother pure and maiden free. Gloria tibi, Domine!

John Beckwith, Sharon Fragments 1966

I I know not my own form: I have a beginning, but know not the end, because my life is not finished according to thy will... I will wander the earth,... seeking a city where I may find friends... I see myself more miserable than other men... I hear men talk of heaven and the terrors of hell; but... I must be between these two kingdoms, where none are willing to dwell with me but God alone.

II
Cloth'd with some terror form on high,
I hear a voice that I must die!
My heart doth flutter and remove
From everything I dearly love.

The Lord gives me mine end to see
That I must go where princes be,
Where kings and queens do lose their crown
And with the worm in earth lie down.

III All things written in the Scriptures have (orig. *hath*) been known to the mind from whence they did proceed, and are revealed to us by human beings - the family of God whom he hath chosen to be loving, kind, and tender parents to the world.

IV With the pen I have drawn the lines of his spirit as to me they have been given. They are not the handwriting of the scribe or eloquent in speech; they originated in my mind, and I commit them to memory as a debt I owe to the Lord.

V
O Lord, the stone will not remove
Where thou hast plac'd redeeming love
A broken heart, a humble mind,
Will mercy at thy portals find.

The proud are lost in troubl'd seas,
Or, as the fowl, toss'd in the breeze;
With a false hope their mind's impress'd,
Seeking, but never finding rest.

The worlds depart, the heavens flee,
And death and hell is where they be;
O humble mind! more sure abode!
The place and pathway of our God.

VI Life inspires all our actions. The body can feel nothing, but it touches the mind, therefore it is theman within that is the life of the body, and exists in all our limbs.

VII We built a habitation for the poor and ignorant ... Peace is our motto and Union our praise ... Contentment crowns our offerings, and our time is spent in the praise of the Lord.

VIII Oh Gilead's joy, where is thy spring,
Or healing that thy balm affords?
Oh, where do Zion's children sing,
Or Jesus loose the binding cords?

O Lord, where doth the city stand,
Or the bless'd kingdom of thine own?
Where is that lost, but promised land,
Which was to sons of Israel known?

My soul doth rest, I know not why
My spirit doth in secret sing;
The kingdom of my God is nigh,
My soul doth taste the joyful spring.

Christos Hatzis, Hiermos, 1995

Ton kyrion (h)ymnite ke (h) yperi psou-te iss padass touss eonass (h)ymnite.

Sing to the Lord and magnify Him for ever and ever.

Harry Freedman, Three Songs from Shakespeare, 1971-72

'Blow, Blow Thou Winter Wind', *As You Like It*

Blow, blow thou winter wind, thou art not so unkind as man's ingratitude,
Thy tooth is not so keen because thou art not seen, although your breath be rude

Sing hey ho, unto the green, to the green holly.
Most friendship is feigning, most loving mere folly,
Hey ho, the holly, hey ho, this life is most jolly.

Freeze, freeze thou bitter sky, that does not bite so nigh as benefits forgot.
Tho' thou the waters warp, thy sting is not so sharp as friend remember'd not.

'It was a Lover and His Lass', *As You Like It*

It was a lover and his lass, that o'er the green cornfield did pass,
With a hey and a ho, and hey nonny no,
In springtime, the only pretty ring time,
When birds do sing hey ding a ding a ding,
Sweet lovers love the spring.

This carol they began that hour, how life was but a flow'r
And therefore take the present time for love is crowned with the prime
in springtime, the only pretty ring time,
when birds do sing hey ding a ding a ding
Sweet lovers love the spring.

'The Wind and the Rain', *Twelfth Night - Epilogue*

When that I was a little tiny boy, (with a hey and a ho, the wind and the rain)
A foolish thing was but a toy, (for the rain it raineth ev'ry day)
The wind and the rain raineth ev'ry day -

But when I came to man's estate, 'gainst knaves and thieves men shut their gate.
But when I came alas to wife, with a hey and a ho the wind and the rain,
With swagg'ring could I never thrive, for it raineth ev'ry day.

But when I came unto my beds, with a hey and a ho the wind and the rain
With toss pots still had drunken heads, for the rain it raineth ev'ry day.
A great while ago the world begun, with a hey, ho the wind and the rain
but that's all one, our play is done and we'll strive to please you ev'ry day.

R. Murray Schafer, Felix's Girls 1979

Gretchen, Mary-Lou, Margaret, Jou-Jou, Hermine, Irma, Claudette, Lotte, & Ashtoreth.

Harry Freedman, 1838, (Blue, Green and White)

The compact sat in parliament to legalize their fun, and now they're hangin' Sam- my lount and captain Anderson, and if they catch MacKenzie they will string him in the rain, and England will erase us if MacKenzie comes again. The Bishop has a paper that says he owns our land. The Bishop has a Bible too that says our souls are damned. MacKenzie had a printing press, it's soaking in the bay. And who will spike the Bishop till MacKenzie comes again.
The British want the country for the Empire and the view. The Yankees want the country for a Yankee barbeque. The compact want the country for their merry green domain. And they'll all play finders keepers till MacKenzie comes again.
MacKenzie was a crazy man, he wore his wig askew, he donn'd three bulky overcoats in case the bullets flew. MacKenzie talked of fighting while the fight went down the drain. Now who will speak for Canada? MacKenzie come again!

church organist.

DR. DEREK HOLMAN, born in Cornwall, England, in 1931, received his musical training at the Royal Academy of Music, studying piano with York Bowen, organ with Sir William McKie and theory with Eric Thiman and William Cole. He received no formal instruction in composition but won three composition prizes while a student. He holds the degree of Doctor of Music from the University of London. After two years of purgatory in the British Army, he was appointed Music Master at Westminster Abbey Choir School and in 1956 became Tutor and later Warden of the Royal School of Church Music. He was for several years organist at the Leith Hill Music Festival and founded the Croydon Bach Society in 1960. In 1965, he immigrated with his wife and three children to Canada to become organist at Grace Church-on-the-Hill, Toronto and, since 1981, has been organist at the Church of St. Simon the Apostle where he enthusiastically continues the tradition of a choir of men and boys. His interest in training children led him to become Musical Director of the Canadian Children's Opera Chorus from 1975-85. Since 1966, Holman has taught at the University of Toronto Faculty of Music.

R. MURRAY SCHAFER has achieved a national and international reputation as a composer, an educator, environmentalist, scholar and visual artist. Born in Sarnia, Ontario in 1933, he was raised in Toronto. After receiving his Licentiate Royal School of Music at the Royal College of Music London, he studied at the University of Toronto and the Royal Conservatory of Music for a short period of time. He then pursued autodidactic studies in literature, philosophy, languages, music and journalism in Austria, Italy and Britain. During the five years in Europe, Schafer drafted three books, E.T.A. Hoffmann & Music, British Composers in Review, and Ezra Pound & Music. All were later published. Returning to Canada in 1961, Schafer became director of the Ten Centuries Concerts series. After 1965, he taught for ten years in the experimental Communications Centre at Simon Fraser University, developing two areas for which he is internationally recognized: music education and "soundscape" research. His most important book, The Tuning of the World, documents the findings of the World Soundscape Project, which he founded. Throughout his career, Schafer has received an impressive number of awards and commissions. He is the only North American recipient of the Prix Honegger (1980, String Quartet No.1). He also received the Fromm Foundation Award (1972, Gita), a Guggenheim Fellowship (1974), P.R.O.'s Wm. Harold Moon Award (1974), The Canadian Music Council's annual Medal (1972) and its first "Composer of the Year" award (1976) plus the Jules Léger Prize for New Chamber Music (1977, String Quartet No.2). In 1980, he received an honorary LL.D. from Carleton University, Ottawa. Most recently, Schafer was the first to be awarded the Glenn Gould Prize for Music and its Communication (1987).

DR. HEALEY WILLAN, frequently known as "Dean of Canadian Composers," was born in Bulham, England in 1880 and died in Toronto in 1968. He came to Toronto in 1913 and headed the music theory department of the Royal Conservatory. After a brief time as organist of St. Paul's Anglican Church on Bloor Street in 1921 he became Precentor of the Church of St. Mary Magdalene for which he wrote much of his liturgical choral work. Appointed Professor at the University of Toronto in 1937, he also became university organist until his retirement in 1950. Sacred music constitutes over half of his 800 compositions although his secular opus includes two symphonies, a piano concerto, works for piano and voice, chamber works and an opera *Deirdre*. In 1967 he was made a Companion of the Order of Canada at its inception.

ANDREW MACBEAN specialises in the creation and development of new musical works, and is currently developing World Café, which premiered in the summer of 1996 at the Edinburgh Festival to major critical success. In partnership with US Robotics, World Café was the first British theatre piece to be "broadcast" live over the Internet. In addition to the above, he developed and created a musical with the songs of the world-renowned Tom Waits, based on "Balm in Gilead" by Pulitzer Prize winning playwright Lanford Wilson, entitled Raindogs.

He may be best known as the director of the highly-acclaimed European premiere of Maury Yeston and Arthur Kopit's NINE which was staged with a cast of 165 at the Royal Festival Hall, London and starred Jonathan Pryce and Liliane Montevecchi (currently on Double CD). He was the director of the original concert version of Andrew Lloyd Webber's Sunset Boulevard and the first staged version with Patti Lupone and Kevin Anderson (both at the Sydmonton Festival). Born in Toronto, he is a Drama and Music Graduate of Queen's University in Canada, where he was recipient of its Arts and Science Award for Outstanding Achievement in the Arts. After University, he was known in Canada as "Gilbert Blythe" in Anne of Green Gables at The Charlottetown Festival, where as well, his musical SLEEPING ARRANGEMENTS ran for two sold out seasons. Most recently, he directed the North American premiere of RAINDOGS (the Tom Waits musical), at Second City Theatre in Toronto, where he is currently based, directing the "Arrogant Worms" (www.arrogant-worms.com) a Canadian comedy, prior to their National tour.....But more than anything he loves the outdoors...

LYDIA ADAMS was appointed Artistic Director and Conductor of the Elmer Iseler Singers in February 1998. She enjoys a long 16-year association with the world-renowned choir stemming from the time she began with the Singers as their pianist. Ms. Adams is also celebrating her 14th season as conductor of the Amadeus Choir of Greater Toronto. Under her direction, the Amadeus Choir has experienced tremendous musical and organizational growth. Her successful initiatives include the realization of the Choir's move to the George Weston Recital Hall in North York as Choir in Residence, the production of the Choir's first CD, Ring-a the News, commissioning four major works from Canadian composers, establishing the Choir's international Christmas Carol and Chanukah Song Writing Competition, and launching and editing the Amadeus Choir Series, published by Gordon V. Thompson. A native of Glace Bay, Nova Scotia, Lydia received her musical education at Mount Allison University in New Brunswick, and at the National Opera Studio and the Royal College of Music, both in London, England. Winner of the Sir Adrian Boult conducting award, Lydia also conducted the prestigious Ontario Youth Choir in 1992. In 1996, the Ontario Choral Federation honoured Ms. Adams with a Distinguished Service Award, as one of 27 individuals who have made significant contributions to the growth of choral music in Ontario. She also received a 1996 Bicentennial Civic Award of Merit from the City of Scarborough, given to citizens who have made outstanding contributions. In March 1997, Lydia Adams was the recipient of the Award of Achievement at a ceremony given by the Women's Intercultural Network to commemorate International Women's Day.

THE ELMER ISELER SINGERS, a 20-voice chamber choir based in Toronto, has built an enviable international reputation since its debut performance in 1979. Founded by and nurtured under the direction of the late Dr. Elmer Iseler, the "*Dean of Canadian Choral Conductors*," this justly celebrated choir makes over 100 appearances annually throughout Canada and the United States. With repertoire that spans 500 years of choral music, the Elmer Iseler Singers are noted for their flawless technique and wide interpretive range. Champions of contemporary choral repertoire, the Elmer Iseler Singers regularly commission and perform new works. The choir is frequently involved in radio and television broadcasts and a wide variety of recording projects. The Elmer Iseler Singers won the Grand Prix du Disque (Canada) for "*Serenade in Harmony*" with the Netherlands Chamber Choir, and again for "*Welcome Yule*" and "*Laudate Dominum.*" The Elmer Iseler Singers have made many festival appearances including the Canada in Holland Festival, the Olympic Arts Festivals in Seoul and Calgary, the Joy of Singing International Choral Festival in Toronto, and most recently Festival 500 in Newfoundland. The Elmer Iseler Singers are highly valued for their contributions to master classes and workshops for schools and community choirs, and are the current Choir-in-Residence at the University of Toronto. The Elmer Iseler Singers are launching 2 new CD's in 1998. *The Maple Lead Forever*, recorded on the Opening Day label, was released this past spring. The second, *Noël* will be released in early November by Marquis Classics in conjunction with the Canadian Musical Heritage Society.

MACMILLAN SINGERS

Wayne Strongman, Conductor
Doreen Rao, Director
Dr. George Brough, Accompanist

Soprano
Leslie Bradley
Shannon Butcher
Kelly Campbell
Patricia Empringham
Emilie Frise
Laura Halls
Virginia Hatfield
Anick Lamarche
Marion Samuel-Stevens
Jennifer Smith
Maghan Stewart
Abigail Wong

Alto
Katrina Asner
Melinda Delorme
Caroline Kuehn
Mireille Lebel
Joy Lee
Alice Malach
Wendy Visser

Tenor
David Ambrose
Chad Clark
David Dellaire
Matthew Humphreys
Carmin Lappano
James Levesque
Veniamin Lountchenko
Kevin Skelton

Bass
Ian Bent
Casey Churko
Bryan Estabrooks
Matthew Leigh
Marc Michalak
Eldon Ng
Stephen Roe
Giles Tomkins

THE ELMER ISELER SINGERS

Lydia Adams, Conductor
Jesse Iseler, Manager

Soprano
Donna Colley
Jamie Ray
Rosanna Senatore
Kathleen Tapp Mock
Ann Wright
Rebecca Whelan

Alto
Carolyn Kirby
Andrea Lugwig
Alison Roy
Christine Stelmacovich

Tenor
Donald Bartle
Alan Gasser
Stephen Powell
Kevin Skelton
Edward Wiens

Bass
Esteban Cambre
Alexander Jozefacki
David King
Nelson Lohnes
Michael Thomas

upcoming choral concerts

Monday, November 30, 1998 at 8 p.m. in Walter Hall. Free admission.

CHORAL CONDUCTING RECITAL

Fourth-year conducting students with the Elmer Iseler Singers, Wayne Strongman, conductor.

Friday, December 4, 1998 at 8 p.m. at Church of the Redeemer. Tickets $10/5.

"WHEN ICICLES HANG"--MUSIC FOR THE SEASON

The MacMillan Singers, U of T Concert Choir and University Women's Chorus with Lori-Anne Dolloff, James Pinhorn and Wayne Strongman, conductors. Works by Rutter, Thompson, Hatfield, Bach and Vittoria.

Saturday, February 27, 1999 at 8 p.m. at Church of the Redeemer. Tickets $10/5.

SONGS, SERENADES AND SPIRTUALS

MacMillan Singers and Doreen Rao, conductor

Monday, March 15, 1999 at 8 p.m. Venue TBA. Free admission.

CHORAL CONDUCTING RECITAL

Fourth-year conducting students with the Elmer Iseler Singers. Lori-Anne Dolloff, Lee Bartel and Doreen Rao, directors.

Saturday, April 10, 1999 at 8 p.m. at MacMillan Theatre. Tickets $10/5.

A TRIBUTE TO ELMER ISELER

Sir David Willcocks, Lydia Adams, guest conductors; Doreen Rao, conductor; Robert Silverman, piano. The Elmer Iseler Singers and University of Toronto Choirs, with University of Toronto Symphony Orchestra.

Barber: Adagio for Strings

Beethoven: Choral Fantasy

Srul Irving Glick: The Hour Has Come